

Second Room

SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION.
SOUTH KENSINGTON MUSEUM.

REPORT
ON THE
COLLECTION OF PERSIAN ARTICLES
IN
THE SOUTH KENSINGTON MUSEUM,
BY
MAJOR R. MURDOCH SMITH, R.E.
DIRECTOR OF THE PERSIAN TELEGRAPH DEPARTMENT.



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PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY,
FOR HER MAJESTY'S STATIONERY OFFICE.

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COLLECTION OF PERSIAN ARTICLES IN
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I HAVE examined carefully every article of this collection. My remarks on each object will be found appended to the several items of the enclosed classified catalogue. It is therefore unnecessary to repeat any of them in the body of this report, in which I shall confine myself to a few general observations, the result of my examination; first, regarding the classes taken seriatim, in the order in which they appear in the inclosure, of objects more or less represented in the collection; and secondly, regarding the classes which are altogether wanting in it.

1ST. CLASSES PARTIALLY REPRESENTED IN
THE MUSEUM.

WOODWORK.

This is a very fair collection so far as it goes. It consists however almost entirely of one kind of work, viz. Shiraz mosaic; and even this is very incomplete, and altogether of only modern date. Many finer and more interesting specimens of this kind of work might be obtained. Carving is only represented by a set of modern pear wood spoons from Abadeh, two Calabashes, and two Kalemdans or writing cases. There are a few specimens of painted wood-work, but none of any consequence.

MUSICAL INSTRUMENTS.

There are only two musical instruments in the Museum, a whistle and a guitar. An interesting collection, both ancient and modern, might be made in Persia, the Persians being remarkably fond of music and poetry. Their music resembles that of many other Eastern countries, and is totally unlike that of Europe.

ARMS.

There is only one article under this head in the Museum, although Persia is peculiarly rich both in ancient and modern arms. Khorassan blades have long been famous throughout the East, where they rivalled those of Damascus. A most interesting and valuable collection of arms might easily be made in Persia, consisting of scimitars, double edged swords, daggers, knives, battle axes, clubs, &c.

BOOKS.

In this class Persia can hardly be said to be represented at all in the Museum, although books and manuscripts of all ages abound in the country. Some of them are beautifully illuminated and illustrated by paintings, and the manuscript is in itself often a work of art. The Persians for many centuries have been much devoted to literature.

METAL WORK.

In this class also Persia is hardly represented at all, there being only three objects, and these not of peculiar interest

or value. Many valuable specimens of this class are procurable in Persia, chiefly in copper and steel, both ancient and modern, such as lamps, candlesticks, lanterns, boxes, bowls, vases, cups, &c.

GOLD AND SILVERSMITH'S WORK.

Of the six objects in the Museum classed under the above heading, it will be seen from the inclosure that only two are in my opinion of Persian origin. In this class also Persia may therefore be said to be altogether unrepresented in the Museum. The only two objects which are unquestionably Persian are of little value, being simply medallions or coins struck by the hand from a die, and coarsely enamelled. Persia, however, is rich in this class of work, of which an interesting collection might in time be made without difficulty.

TEXTILES.

In this class, again, there is almost nothing in the Museum; so little, in fact, that Persia may be said to be quite unrepresented in this respect. I shall therefore defer my remarks on this class until I treat of classes totally absent from the collection of Persian objects in the Museum. Persia I need hardly say is peculiarly rich in textiles.

JEWELLERY.

In this class again, there being only two specimens, the Museum may be considered as altogether without any collection.

EARTHENWARE.

This is in reality the only class of which the Museum can be said to have a collection. So far as it goes, this collection is very good indeed, some of the objects, especially the water bottles (Kuzehs), being of great value. The collection, however, is far from complete, particularly in large objects. The Persians themselves are very fond of old earthenware, of which I have seen several very complete and valuable collections. There is one in particular belonging to an uncle of the King's, which might some day or other be procurable. For further remarks on this class, see inclosure.

2ND. CLASSES ALTOGETHER UNREPRESENTED IN THE MUSEUM.

The above are the only classes even partially represented in the Museum. I come now to note some which are altogether wanting, among which I would specify *Textiles*, *Armour*, *Gems and Jewellery*, *Manuscripts and Books*, *Miscellaneous objects*. Of these I shall make a few remarks *seriatim*.

TEXTILES.

This class may again be subdivided as follows:—

Carpets, Felts, Silks, Shawls, Printed Calicoes, Embroidery.

Carpets.—The carpets of Persia are justly considered the finest in the world. Many different kinds are made, each part of the country having its own. The three finest varieties are those of Kerman, Feraghan, and Kurdistan, which are essentially different from each other both in design and texture. The Kerman carpets somewhat resemble the finest European pile velvet carpets in texture, although the nap is shorter. The Feraghan ones are more like Brussels carpets, while the Kurdistan ones are quite unlike anything European, being alike on both sides, and

or value. Many valuable specimens of this class are procurable in Persia, chiefly in copper and steel, both ancient and modern, such as lamps, candlesticks, lanterns, boxes, bowls, vases, cups, &c.

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woven quite smooth without nap or pile. In all these varieties there are many degrees of quality. As a rule the finest qualities have a greater number of colours blended in the pattern, which is consequently more complex than is the case where fewer colours are employed. They are all woven entirely by hand, without even the use of a shuttle, the only implement used being a simple frame on which the woof is stretched. As many workmen or boys as there is room for in the breadth sit at this frame and weave with their fingers the portion opposite to them. The pattern has to be committed to memory, as the workman does not see the face of the web he is working at. No carpets are made, as in this country, of continuous lengths of a repeated pattern, each being woven in a piece complete in itself, with a border, generally of very beautiful design, all round. Owing to the shape of the rooms in Persia, and to the fact that the sides of the rooms are generally covered with felt, the carpets are usually rather long in proportion to their width.

Felts.—The felt carpeting manufactured largely in Persia is often very beautiful, the pattern being inlaid in the material, and not stamped on the surface. The best felts are double, with the pattern appearing on both sides. The ground is generally brown, and the pattern is formed either in white, or a different shade of brown, or in a diversity of other colours. The designs are usually a variety of geometrical figures filled with Arabesque ornamentation.

Silks.—Silk is cultivated in many parts of Persia, and in a raw state has long formed her most valuable article of export. Very beautiful materials in silk are manufactured in the looms of Yezd, Kashan, and Resht. Among the more remarkable are gold and silver brocades usually woven in the form of cloaks (Abba), somewhat resembling a burnous in shape. Many of these are of the greatest beauty, and are very rarely to be seen in Europe. The designs, although purely Persian, have not unfrequently a Moorish appearance. But perhaps the most peculiar silk manufactures in Persia, are shawls of that material, called Hoosein Kuli Khani. These are of patterns quite as complex and varied as the finest shawls of Cashmere.

Shawls.—The shawls of Kerman are second in value only to those of Cashmere. Like Cashmere shawls they are woven of Koork, the soft wool under the hair of a peculiar kind of goat. As with the carpets they are woven entirely by hand. Pieces of shawl edging in stripes are also woven, many of which are of beautiful design. They are used for edging and trimming garments.

Printed Calicoes.—These are usually pieces of calico printed with one design which covers the piece, and are used for bed quilts, door curtains, &c. The designs are all very different from any thing of the kind in Europe, and many of them are very beautiful. Calico printing is carried on almost exclusively at Ispahan.

Embroidery.—For many centuries the Persians, like some other Oriental nations, have greatly excelled in embroidery, of which there is an almost infinite variety. It would be impossible therefore to give anything like a distinct idea of the different kinds, all of which are peculiar and original, and many very beautiful.

Of all the above kinds of textiles I have only to add that specimens of ancient as well as modern date may from time to time be procured in Persia, generally at a very reasonable rate.

ARMOUR.

Coats of mail of many varieties are to be found in Persia, some of them of exquisite workmanship. Specimens may be obtained of *chain*, *plate*, and *scale* armour. Helmets and shields of damascened steel, ornamented with devices

inlaid in gold, are by no means rare. I have also seen highly ornamented suits of armour made of buffalo hide. A very fine collection might still be made, although every year, owing to increased communication with Europe, the number of articles of this class diminishes.

GEMS AND JEWELLERY.

Articles of this class may be obtained in very great variety. Perhaps, however, the most peculiar and valuable objects of this class are the *engraved* gems, in which the Persians greatly excel, so much so, in fact, that the signets of even Turkish magnates are all engraved in Persia. Many ancient as well as modern specimens of this art can be obtained. In Jewellery Persia has almost a monopoly of ornamentation in turquoises, which, as is well known, are found almost exclusively in the mines of Nishapoore, in the north-east of Persia. Pearls are also much admired and used. Owing to the general insecurity and want of confidence, the wealth of the country naturally takes the form of gems and jewellery, in which it is very portable, easily concealed, and rapidly convertible. The designs are sometimes very effective. The King of Persia has probably by far the most valuable collection of this class in the world.

MANUSCRIPTS AND BOOKS.

The Persians pay the greatest attention to handwriting, which, according to their ideas, takes rank as a fine art. This is exemplified by the gradual change which the Arabic alphabet has undergone at their hands, the somewhat stiff and angular forms having been superseded by beautifully flowing lines and curves. Handwriting is cultivated to such a degree as to have become to a great extent the test and mark of a good education. When to this is added the fact that the art of type printing is unknown (being in fact ill adapted to the present Persian form of the Arabic alphabet), it is easy to conceive that the most beautiful specimens of calligraphy are by no means rare in a highly literary country like Persia. The Persians are also great adepts in the art of illumination.

MISCELLANEOUS OBJECTS.

Persia has from the highest antiquity been a comparatively civilised country, and is now by far the oldest monarchy in the world. It is therefore evident that the country *ought* to abound, as in reality it does, with miscellaneous objects of artistic value, of which an interesting collection might in time be made.

In conclusion, I believe that the present is probably the best time for acquiring specimens of Persian art, before the introduction of railways (now projected) opens up the country. In a few years many of the most valuable objects, especially of ancient date, will have found their way to Europe, where they will be scattered over innumerable public and private collections; and pseudo oriental articles of European origin will have taken their place in Persia. If therefore the classes of Persian art to which I have briefly alluded in this report, are considered suitable for the South Kensington Museum, no time should be lost in beginning their systematic acquisition.

R. MURDOCH SMITH,
Major R.E.,
Director Persian Telegraph Department.
National Club, May 2nd, 1873.

(ENCLOSURE.)

CATALOGUE OF OBJECTS OF PERSIAN
ART IN THE SOUTH KENSINGTON
MUSEUM WITH REMARKS.

WOODWORK.

MIRROR FRAME and COVER. Painted with flowers and colours; inside the cover a group of flowers on red ground. Modern *Persian*. L. $10\frac{3}{4}$ in., W. $6\frac{7}{8}$ in. (Paris Exhⁿ, 1867.) Bought, 6*l.* 12*s.* 922.-'69.

This very good specimen of Persian flower painting appears, from the small inscriptions it bears, to have been made to the order of His Excellency the Mueyyir il Mumalik, Lord High Treasurer of Persia, who had charge of the collection and despatch of objects for the Paris Exhibition of 1867.

BOX. Wood, carved with birds and foliage in low relief. Modern *Persian (Shiraz)*. L. $8\frac{1}{8}$ in., H. $1\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 1*l.* 8*s.* 923.-'69.

This is a Kalemdan or pen and writing case, usually worn in the girdle. This one is not fitted up with ink box, writing implements, &c., and is not a very good specimen of Persian carving. I doubt very much if it is Shiraz work.

BOX. Wood, carved with heads, birds, and flowers. Modern *Persian (Shiraz)*. L. $8\frac{1}{8}$ in., H. $1\frac{5}{8}$ in., W. $1\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 1*l.* 8*s.* 924.-'69.

The above remark applies also to this example.

MIRROR CASE. Minute marquetry of wood, bone, and metal. *Persian*. About 1750. $7\frac{1}{8}$ in. by $5\frac{1}{8}$ in. Bought 10*s.* 1527.-'71.

I see no evidence of its supposed date, and should imagine it to be more modern. It is Shiraz work. The process in this Persian mosaic work is very similar to that followed in the wood work of Tunbridge Wells.

SPOONS (twelve). Wood, carved with perforated designs. Modern *Persian (Shiraz)*. L. $10\frac{1}{4}$ in. (Paris Exhⁿ, 1867.) Bought (together), 6*l.* 8*s.* From $20\frac{1}{2}$ in. to $6\frac{1}{2}$ in. 929 to 934a.-'69.

All these spoons are made of the wood of the pear tree, at the small town of Abadeh (not Shiraz). They are usually made in three sizes, the largest for taking sherbet, the medium size for soup, pilau, &c., and the smallest for pickles. These are fair specimens of this kind of work.

DOUBLE COCOA-NUT SHELL, one half carved with flowers and inscriptions. Modern *Persian*. L. $9\frac{1}{2}$ in., H. $5\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 4*l.* 16*s.* 937.-'69.

This is a dervish's calabash or alms box. The chains by which it is held and swung are not attached to this specimen.

CALABASH. Formed of half of a double cocoa nut, carved in low relief, with a floriated design, and an inscription in Persian characters. *Persian (?)*. $12\frac{1}{4}$ in. by $5\frac{1}{4}$ in. Bought, 1*l.* 15*s.* 7345.-'61.

See note on preceding object.

MIRROR CASE and LID. Papier-maché, lacquered, with embossed ornament of birds and flowers painted and gilt. In the centre a medallion figure of a girl in European costume. On the reverse of the lid is a group of a Persian lady and female attendant. *Persian*. Present cent^y. $9\frac{1}{2}$ in. by $6\frac{3}{8}$ in. Given by the Rev. Greville J. Chester. 268.-'66.

This is not a very good specimen of the style of embossed painted ornamentation of book covers, &c.

TRAY or PLATEAU. Lacquered work, elliptic. Ancient Persian? 16th or 17th centy. L. $19\frac{1}{2}$ in., W. $10\frac{1}{2}$ in. Bought, 2l. 0s. 5d. 1262.-'55.

I hardly think this tray is Persian. I have never seen anything in Persia like it. I should be more inclined to call it Indian.

CASE for a Mirror, with lid. Wood; lacquered and painted in various colours, with groups of seated figures in oriental costume. Persian, modern. L. 8 in., W. $5\frac{1}{2}$ in. Bought, 15s. 929.-'53.

The figures on the case itself represent three Moollahs with white turbans, and a dervish with the high conical cap. On the lid are represented one Moollah with white turban, a Seyyid or descendant of the Prophet wearing a green (sacred coloured) turban, and two dervishes with conical felt caps.

BOX. Minute mosaic of ivory white, stained and gilt. Modern Persian. H. $6\frac{1}{2}$ in., L. $15\frac{3}{4}$ in. (Paris Exhⁿ, 1867.) Bought, 14l. 920.-'69.

This is a good specimen of Shiraz work described above in remarks on No. 1,527-71. Tables, &c. are also made of this work.

BOX. Minute mosaic of ivory, white stained and gilt. Modern Persian. L. 2 ft. $3\frac{1}{2}$ in., W. $9\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 10l. 16s. 935.-'69.

This is a fair specimen of Shiraz Mosaic work, vide above.

MUSICAL INSTRUMENTS.

WHISTLE. Ebony. Modern Persian. L. $13\frac{3}{4}$ in. (Paris Exhⁿ, 1867.) Bought, 12s. 927.-'69.

GUITAR. Minute mosaic of ivory, white stained and gilt. Modern Persian (Shiraz). L. 3 ft. $0\frac{1}{2}$ in., W. $7\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 9l. 12s. 936.-'69.

Vide remark above on Shiraz Mosaic work. There are a good many other musical instruments used in Persia, a complete collection of which would be interesting.

ARMS.

SWORD. Curved steel blade, buffalo-horn handle, and leather scabbard, mounted in silver gilt, with cord and tassel of silk and silver wire. Modern Persian. L. 3 ft. 6 in. Given by the Commissioners of the Exhibition of 1851. 4787.-'58.

This is the only article under the head of Persian Armour in the museum. Persia is peculiarly rich in ancient and modern armour of all kinds: coats of mail, both plate and chain, helmets, shields, swords, daggers, knives, war axes, &c., many of which are exceedingly beautiful.

BOOKS.

BOOK or ALBUM COVER. Richly ornamented with a Persian design. Modern. L. in., $6\frac{1}{4}$ in. (Paris Exhⁿ, 1867.) Bought, 15l. 4s. 921.-'69.

This is a very beautiful specimen of minute painting. These are covers for books, not albums, which do not exist in Persia. From the minute inscription inside one of them, these appear to have been painted by one Abdul Wahab to the order of the Mueyyir il Mumalik, Lord High Treasurer. Date, 1283 A.H. (A.D. 1865-66.)

BOOK. In manuscript. Persian. Consisting of twenty-nine pages, with ornamental borders of flowers. Written by Mohammad Alee, in the year of the Flight, 1195 (A.D. 1817). In binding of leather, stamped and gilt. 14 in. by $10\frac{3}{4}$ in. Bought. 4765.-'58.

BOOK. Containing 95 leaves of various designs in gold, silver, and colours, being the Pattern Book of a Persian silk designer; bound in black leather, gilt; with patterns coloured, gilt, and silvered. $11\frac{1}{8}$ in. by $6\frac{3}{4}$ in. Bought, 1l. 4779.-'54.

This is a most interesting volume, the whole of the designs being drawn and coloured by hand. I have never seen such a book of designs before, but doubtless others of a similar nature exist.

METAL WORK.

BOWL. Bronze, engraved with an inscription in Persian characters in praise of wine. *Persian.* 15th centy. H. 5 in., diam. 12 in. Bought, 9l. 3s. 9d. 1191.-'54.

In the centre of the interior is an inscription bearing the maker's name. Mahomed Ali, and the date, 917 A.H.

COFFRET. Steel. Damascened with gold; the borders of birds and foliage, within which are medallion hunting subjects. *Persian.* Late 15th centy. H. 3 $\frac{3}{4}$ in., W. 4 $\frac{3}{8}$ in., D. 3 $\frac{3}{8}$ in. Bought, 4l. 16s. 103.-'69.

This is unquestionably Persian, and probably of the age ascribed to it. Knives, daggers, &c. are often ornamented in the same way.

VASE and COVER. Bronze damascened with silver in fret-like pattern; the shape that of a flask with curved neck, the cover a monster's head holding a chain in its beak. *Persian.* 13th centy. H. 11 $\frac{1}{2}$ in., W. 6 $\frac{3}{4}$ in. Bought 32l. 288, 288a.-'69.

I think it somewhat doubtful that this is Persian.

LAMP. Circular. Copper washed with white metal, pierced and ornamented with incised pattern of animals, flowers, and arabesques, filled in with black inlay. *Persian.* 16th or 17th centy. Diam. 7 $\frac{3}{8}$ in. Bought, 2l.

314.-'70.

This is Kashan work, not very good of its kind and I do not think old. It looks to me to be only pseudo ancient, and probably belongs to this century.

GOLD AND SILVERSMITH'S WORK.

RING. Gold. With high projecting bezel raised on narrow stem, set with enamel of a white peacock on crimson-foiled ground, the hoop pointed at the back. *Persian.* 17th or 18th centy. Diam. 1 in. (Waterton Colln.) Bought, 2l. 1019.-'71.

This, in my opinion, is not Persian.

RING. Silver. With broad expanded octagonal bezel supported on calyx ornament, and engraved with inscription. *Persian.* 17th centy. Diam. 1 $\frac{1}{2}$ in. (Waterton Colln.) Bought, 1l. 10s. 1013.-'71.

This is not Persian, but probably Indian.

BOX. Pure gold, spherical, covered with rich filigree work. *Persian?* 19th centy. L. 3 in., diam. 2 $\frac{3}{4}$ in. Bought, 28l. 223.-'70.

The style of ornament is Persian, but I should say it is of Indian and probably Delhi workmanship.

BOWL. Silver, chased in repoussé or beaten work, with birds and animals. Ancient *Persian*, or other Oriental work. H. 1 $\frac{1}{2}$ in., diam. 4 in. Bought, 20l. 1616.-'55. This, I should say, is not Persian.

MEDALLION PLAQUE. Gold. Enamelled in blue, red, and green; with Arabic characters in the centre. Modern *Persian.* Diam. 1 in. Bought, 1l. 8455.-'63.

The inscription is in Persian *Nastalik* character and not properly speaking, Arabic. It bears the name of a Kajar king (King of Kings, &c.) Teheran (abode of Government). It appears to have been struck as a coin and then coarsely enamelled.

MEDALLION PLAQUE. Gold. Enamelled in blue, red, and green; with Arabic characters in the centre. Modern *Persian.* Diam. 1 $\frac{1}{8}$ in. Bought, 2l. 8454.-'63.

This is the same as the above (No. 8455.-'63.) except in size.

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TEXTILES.

CHILD'S DRESS. Silk brocade, crimson ground embroidered in coloured silks with peacocks among flowers. Modern *Persian*. L. 4 ft., W. 1 ft. 9 in. Bought, 2*l.*

510.-'68,

CHILD'S DRESS. Black silk with brocade design of birds, embroidered in coloured silks with birds and flowers. Modern *Persian*. L. 4 ft. 10 in., W. 2 ft. 5 in. Bought, 2*l.*

511.-'68,

COVER. Cloth of various colours sewn together with silk in geometric patterns, and embroidered. Modern *Persian*, 5 ft. square. (Paris Exhⁿ, 1867.) Bought, 16*l.* 8*s.*

938.-'69.

* This is an ordinary specimen of a peculiar kind of patch work and embroidery combined, much used in Persia for saddle cloths, covers for felt carpets, for sitting on, &c. This kind of work is peculiar to Resht.

NAPKIN. Linen, with embroidered border and corners. Modern *Persian*. L. 4 ft. 1 in., W. 2 ft. 2 in. (Paris Exhⁿ, 1867.) Bought, 4*l.*

926.-'69,

VEIL. Linen. One end ornamented with embroidery and openwork. Modern *Persian*. L. 3 ft. 6 in., W. 1 ft. 8 in. (Paris Exhⁿ, 1867.) Bought, 4*l.* 16*s.*

925.-'69.

RUG. Felt, doubled, and ornamented with designs in various colours. Modern *Persian*. L. 7 ft. 2*3*/₄ in., W. 4 ft. (Paris Exhⁿ, 1867.) Bought, 12*l.*

939.-'69.

This is an ordinary specimen of felt carpet (called *Nūmūd*) manufactured in many parts of Persia. They are used for carpeting the sides and upper ends of rooms, carpets proper (*Kali*) being placed in the middle. *Numuds* serve instead of chairs and sofas which are not used, the Persians always sitting on the ground. Much finer specimens of this manufacture might be obtained. The design is not stamped on the surface but inlaid in the material.

JEWELLERY.

GIRDLE. Damasked velvet with eight bossed ornaments of turquoise in cloisonné mounts, surrounded by coloured stones, alternating with smaller ornaments of a similar character and terminating in a silver gilt clasp, set with turquoise. *Persian*. L. 3 ft. 7*1*/₂ in., W. 3*1*/₈ in. Bought, 24*l.*

542.-'69.

This is by no means a very good specimen of turquoise ornamentation, in which the Persians excel. This kind of ornament is much used for *Kalian* (water pipe) bowls of gold, some of which are very beautiful.

BAND or STRAP of enamel on silver. Openwork flowers in natural colours. *Persian*. Five pieces. L. together, 9 in. Bought.

4024.-'53

EARTHENWARE.

Regarding the collection of earthenware I have no special remarks to make on each object. Similar specimens are still to be found in Persia, and occasionally others of larger size than most of the objects in this collection. The beautiful dark blue colour seen in many of these specimens is still obtained in the neighbourhood of Kashan about half way between Teheran and Ispahan. Glazed tiles are very extensively used for ornamental purposes at the present day, especially for façades of buildings, gateways, &c. The designs are often very elaborate, and not unfrequently large pictures are reproduced in tile work. Enamelled tiles of simpler design are much used for flooring rooms, passages, verandahs, &c.

Many of the more ancient mosques and caravanserais were faced with tiles such as those in this collection, and

it is in the neighbourhood of such buildings that they are now occasionally procurable.

On the whole I should say that this collection of tiles and earthenware might be made more complete by the addition of many varied objects now to be found in Persia, at considerably lower prices than those marked against most of the specimens in the Museum.

BIRD FOUNTAIN. Enamelled earthenware, turquoise glaze with ornaments outlined in black. *Persian.* H. 4 in., width including spout $5\frac{1}{4}$ in. Bought. (Bandinel Collⁿ) 3824.-'53.

BOTTLE. Enamelled earthenware, blue ground, with ornaments of fruit (pomegranates?) in turquoise blue, with white leaves, *Persian.* H. $15\frac{1}{2}$ in., diam. $6\frac{3}{8}$ in. Bought, 48*l.* 70.-'66.

BOWL. Enamelled earthenware. Painted with flowers in black, blue, and white, *Persian.* H. 3 in., diam. $6\frac{1}{4}$ in. Bought (Bandinel Collⁿ) 3866.-'53.

BOWL. Enamelled earthenware. Painted with ornaments in blue and black, diapered with perforations filled in with glaze. *Persian.* H. 4 in., diam. $8\frac{1}{4}$ in. Bought, (Bandinel Collⁿ) 3894.-'53.

BOWL. Enamelled earthenware, painted inside and out with a floriated design in blue. *Ancient Persian.* H. $9\frac{3}{4}$ in., diam. 1 ft. 6 in. Bought, 4*l.* 7409.-'60.

BOWL. Enamelled earthenware. Painted with a floriated pattern in blue. *Persian.* 16th centy. H. $4\frac{1}{2}$ in., diam. $12\frac{1}{2}$ in. Bought, 2*l.* 7357.-'61.

BOWL or PLATE. Enamelled earthenware; painted with red roses between blue and red leaf scrolls. *Persian.* Diam. $11\frac{3}{4}$ in. Bought, 8*l.* 1133.-'64.

BOWL or PLATE. Enamelled earthenware; painted with red roses between blue and green leaf scrolls. *Persian.* Diam. $11\frac{1}{4}$ in. Bought, 8*l.* 1134.-'64.

BOWL or PLATE. Enamelled earthenware; painted with radiating pattern of white and blue tulips in red compartments, surrounded by green and red trefoils. *Persian.* Diam. $11\frac{3}{4}$ in. Bought, 8*l.* 1135.-'64.

BOWL or PLATE. Enamelled earthenware; painted with red roses on each side of a central palmette ornament. *Persian.* Diam. $12\frac{1}{2}$ in. Bought, 8*l.* 1136.-'64.

BOWL or PLATE. Enamelled earthenware; painted with red roses, and two scrolls of dark blue foliage. *Persian.* Diam. $12\frac{3}{4}$ in. Bought, 8*l.* 1137.-'64.

BOWL or PLATE. Enamelled earthenware; painted with red roses on each side of a central palmette ornament. *Persian.* Diam. $11\frac{1}{4}$ in. Bought, 8*l.* 1138.-'64.

BOWL or PLATE. Enamelled earthenware; painted with a rosette filled by interlacing white and red leaves upon a blue ground. *Persian.* Diam. $12\frac{1}{2}$ in. Bought, 8*l.* 1139.-'64.

BOWL or PLATE. Enamelled earthenware; painted with rosette ornament of geometric character, principally of blue and green on white ground. *Persian.* Diam. $11\frac{3}{8}$ in. Bought, 8*l.* 1140.-'64.

BOWL or PLATE. Enamelled earthenware; painted with green, white, and blue leaf scrolls upon ground of black scroll-work. *Persian.* Diam. $12\frac{1}{2}$ in. Bought, 8*l.* 1141.-'64.

BOWL or PLATE. Enamelled earthenware; painted with white and red leaves upon blue and green scroll-work ground. *Persian*. Diam. 11 in. Bought, 8*l.* 1142.-'64.

BOWL or PLATE. Enamelled earthenware; painted with red corn-flowers between blue and green leaf-scrolls. *Persian*. Diam. 12 in. Bought 8*l.* 1143.-'64.

BOWL, TAZZA. Gombroon ware; white ground with blue and black painted decoration, and pierced ornament around the rim filled in with the glaze. *Persian*. 16th or 17th centy. H. 4*1*/₈ in., diam. 8*1*/₂ in. Bought, 35*l.* 424.-'72.

CUP. Porcelain, with stem and foot; white, with flowers in red and gold. From Cairo. *Persian*. 18th centy. H. 2*1*/₄ in. diam. 2*1*/₄ in. Bought, 4*s.* 1550.-'71.

CUP or SALT CELLAR. Enamelled earthenware. *Persian*. H. 1*1*/₂ in., diam. 3*1*/₄ in. Bought. (Bandinel Collⁿ.) 2891.-'53.

CUP. Enamelled earthenware. Blue and white. *Persian*. H. 1*1*/₈ in., diam. 3*1*/₄ in. Bought. (Bandinel Collⁿ.) 3843.-'53.

CUP and SAUCER. Enamelled earthenware. Decorations in blue and black. *Persian*. H. of Cup. 1*3*/₄ in., diam. 2 in. Diam. of Saucer, 2*3*/₄ in. Bought. (Bandinel Collⁿ.) 3884.-'53.

CUP. Enamelled earthenware, lustred. Outside, blue ground, with ornament in gold lustre; inside, gold lustre on white ground. *Persian*. H. 1*3*/₄ in., diam. 3 in. Bought, 13*s.* 7485.-'61.

CUP. Enamelled earthenware, lustred. Outside, blue ground, with gold ornament; inside a gold ornament on white ground. *Persian*. H. 1*5*/₈ in., diam. 2*7*/₈ in. Bought, 7*s. 6d.* 7495.-'61.

EWER. Enamelled earthenware; arabesque scrolls in green, blue, and orange. *Persian*. H. 10*1*/₂ in., diam. 7*1*/₂ in. Bought (Bernal Collⁿ.), 7*l. 10s.* 1708.-'55.

EWER. Enamelled earthenware; arabesque scrolls in green, blue, and orange. *Persian*. H. 10*1*/₂ in., diam. 7*1*/₂ in. Bought (Bernal Collⁿ.), 7*l. 10s.* 1708a.-'55.

PLATE. Enamelled earthenware. White ground, ornaments in blue. *Persian*. Diam. 9*1*/₂ in. Bought (Bandinel Collⁿ.) 3776.-'53.

PLATE. Enamelled earthenware. Painted with flowers and a bird in blue. *Persian*. Diam. 8*1*/₄ in. Bought (Bandinel Collⁿ.) 3823.-'53.

PLATE. Enamelled earthenware. *Turkish* or *Persian*. Diam. 9*1*/₄ in. Bought. (Bandinel Collⁿ.) 3852.-'53.

PLATE. Enamelled earthenware, painted in blue and green; in the centre a medallion head of a prince; border of scale work, and oval compartments, with foliage. Ancient *Persian*. Diam. 10*1*/₄ in. Imperfect. Bought, 4*s. 6d.* 5763.-'59.

PLATE. Enamelled earthenware; white ground, minute diapered ornament of concentric scrolls in blue. Ancient *Persian*. Diam. 10 in. Bought 2*l.* 6590.-'60.

PLATE. Enamelled earthenware, white ground, with flowers and foliage in red, blue, and green. *Persian*. Diam. 11*1*/₂ in. Bought, 2*l. 7s.* 177.-'66.

PLATEAU. Enamelled earthenware, painted with floral ornaments. *Persian*. Diam. 12 in. Bought, 1*l. 12s.* 2614.-'56.

PLATEAU. Enamelled earthenware, painted with flowers in green, red, and blue. *Persian.* Diam. $13\frac{3}{4}$ in. Bought, 1*l.* 2545.-'56.

PLATEAU, Enamelled earthenware, painted with flowers in green, red, and blue. *Persian.* Diam. 13 in. Bought, 1*l.* 2546.-'56.

PLATEAU or BOWL. Enamelled earthenware, painted in the centre with flowers in red, green, and blue; the border of rude scroll pattern in blue and black. *Persian.* 16th centy. Diam. 12 in. Bought, 8*l.* 8488.-'63.

SALT CELLAR. Enamelled earthenware. Circular; turquoise ground with a lozenge pattern in black. *Persian.* H. $1\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in. Bought. (Bandinel Collⁿ.) 3762.-'53.

SALT CELLAR. Enamelled earthenware. White and blue, with two cavities for salt. *Persian.* L. $4\frac{3}{4}$ in., W. 2 in. Bought. (Bandinel Collⁿ.) 3891.-'53.

SAUCER. Enamelled earthenware. *Persian.* Diam. $4\frac{5}{8}$ in. Bought. (Bandinel Collⁿ.) 3858.-'53.

TILE. Enamelled earthenware; with embossed group of flowers, white and green on blue ground. *Persian.* L. $7\frac{1}{2}$ in., W. $5\frac{1}{2}$ in. Bought, 2*l.* 4*s.* 159.-'69.

TILE. Enamelled earthenware; with embossed group of flowers, white and green on blue ground. *Persian.* L. $7\frac{3}{8}$ in., W. $5\frac{5}{8}$ in. Bought, 2*l.* 4*s.* 160.-'69.

TILE. Enamelled earthenware; with embossed group of flowers, white and green on blue ground. *Persian.* L. $7\frac{3}{8}$ in., W. $5\frac{5}{8}$ in. Bought, 1*l.* 12*s.* 161.-'59.

TILE. Enamelled earthenware, with embossed yellow flowers on blue ground. *Persian.* L. $7\frac{1}{4}$ in., W. $5\frac{1}{2}$ in. Bought, 1*l.* 12*s.* 162.-'62.

TILE. Glazed earthenware, blue, red, and green, with part of an Arabic inscription. From Cairo. *Persian.* 16th or 17th centy. 10 in. by 9 in. Bought, 1*l.* 1502.-'71.

TILE. Glazed earthenware, white and blue, with Arabic inscription within a circle. From Cairo. *Persian.* 16th or 17th centy. $9\frac{1}{4}$ in. square. Bought, 1*l.* 10*s.* 1503.-'71.

TILE. Glazed earthenware, white and blue, with Arabic inscription in olive green. From Cairo. *Persian.* 16th or 17th centy. $8\frac{3}{4}$ in. by $8\frac{1}{2}$ in. Bought, 1*l.* 1504.-'71.

TILES (12 fragments). Enamelled earthenware; two polygonal, with lustred diaper and blue inscribed border; the rest showing parts of equestrian figures hawking. *Persian.* L. of largest fragment $7\frac{1}{2}$ in., W. $4\frac{3}{4}$ in. Bought, 4*l.* 12*s.* 163 to 163*m.*-'69.

TILES, BOWLS, &c. Eleven fragments of various patterns, some lustred. Collected from ancient ruined buildings in Persia. Ancient *Persian.* Various dimensions. Bought, 8*l.* 625.-'68

TILES, fragments of. Glazed earthenware, with flower ornament in red, blue, and black. From a mosque at Cairo. *Persian.* 16th or 17th centy. Largest $9\frac{3}{4}$ in. Bought, 10*s.* 1500.-'71.

TILES, six. Glazed earthenware, blue, and white, with Arabic inscription. From Cairo. *Persian.* 16th or 17th centy. 9 in. by $8\frac{1}{4}$ in. Bought, 6*l.* . 501 to 1501*e.*-'71.

TILES, twelve. Glazed earthenware, with flower pattern in red, blue, and light green. From Cairo. *Persian.* 16th or 17th centy. Largest 9 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in. Bought, 3l. 12s. 1505 to 1505k.-'71.

VASE. Glazed earthenware, bottle-shaped, green ground, with ships and flowers in blue, red, and white on the surface; on the neck a boss in turquoise blue. *Persian.* 16th centy (?). H. 17 in., diam. 8 in. Bought, 14l. 14s. 6783.-'60.

VASE. Glazed earthenware, bottle-shaped, green ground, with grotesque animals in white diapered over the surface; on the neck is a projecting boss in blue. *Persian.* 16th centy (?). H. 17 in., diam. 8 in. Bought, 14l. 14s. 6784.-'60.

VASE. Glazed earthenware, bottle-shaped, painted with ornaments in dark blue and turquoise, with a projecting boss on the neck in turquoise. *Persian.* 16th centy (?). H. 16 $\frac{1}{4}$ in., diam. 7 $\frac{1}{4}$ in. Bought, 15l. 6785.-'60.

VASE and COVER. Enamelled earthenware; the cover and margin of the vase perforated. *Persian.* H. 8 $\frac{3}{4}$ in., diam. 5 $\frac{1}{2}$ in. Bought, 1l. 485.-'54.

WALL TILE. Enamelled earthenware. With blue, green, and yellow floriated ornament. *Persian.* Square, W. 7 in. Bought. (Bandinel Colln.) 182.-'53.

WALL TILE. Enamelled earthenware. With floral ornaments. *Persian.* Square, W. 7 $\frac{3}{4}$ in. Bought. (Bandinel Colln.) 187.-'53.

WALL TILE. Earthenware glazed, turquoise blue. With an equestrian figure bearing a hawk; supposed to represent Shah Abbas II. *Persian.* 17th centy. 7 $\frac{1}{2}$ in. by 5 $\frac{3}{4}$ in. Bought, 6l. 623.-'68.

WALL TILE. Earthenware glazed, turquoise blue. With an equestrian figure bearing a hawk; supposed to represent Shah Abbas II. *Persian.* 17th centy. 7 $\frac{1}{2}$ in. by 5 $\frac{3}{4}$ in. Bought, 6l. 624.-'68.

GLASS.

BOTTLE. Enamelled dark blue glass. Four-sided; painted on one side with a standing female figure; on another with a seated male figure; and on the two remaining sides with flowers in natural colours. *Persian.* 17th or early 18th centy. The silver mounting of the neck is European. H. 5 $\frac{1}{4}$ in., W. 2 $\frac{1}{2}$ in. Bought (Marryat Colln.), 1l. 10s. 15.-'67.

BOTTLE. Enamelled green glass. Four-sided; painted on two sides with female figures; on the other sides with flowers in natural colours. *Persian.* 17th or early 18th centy. The silver mounting of the neck is European. H. 5 $\frac{1}{4}$ in., W. 2 $\frac{1}{2}$ in. Bought (Marryat Colln.), 1l. 10s. 16.-'67.

BOTTLE. Enamelled clear glass, gilt. Four-sided; painted on one side with figures of a man and a fawn; on another with musicians. The other sides apparently intended for inscriptions. *Persian.* 17th or early 18th centy. The silver mounting of the neck is European. H. 5 $\frac{1}{4}$ in., W. 2 $\frac{1}{2}$ in. Bought (Marryat Colln.), 1l. 10s. 17.-'67.

BOTTLE. Semi-opaque blue glass, circular, enamelled with flowers in proper colours, silver top. *Persian.* H. 5 $\frac{1}{2}$ in., diam. 2 $\frac{1}{3}$ in. Bought (Bernal Colln.), 4l. 12s. 6d. 1891.-'55.

BOTTLE. Glass, square, with iris and other flowers in relief, gilt and enamelled. *Persian.* H. $5\frac{1}{2}$ in., W. $2\frac{3}{4}$ in. Bought (Bernal Collⁿ), 4*l.* 12*s.* 6*d.* 1891a.-'55.

BOTTLE. Enamelled dark blue glass. Four-sided; painted on two sides with seated figures; on the other sides with flowers in natural colours. *Persian.* 17th or early 18th centy. The silver mounting of the neck is European H. $4\frac{1}{4}$ in., W. $2\frac{1}{2}$ in. Bought (Marryat Collⁿ), 1*l.* 10*s.* 14.-'67.

LAMP FOR A MOSQUE. Glass, ornamented with circular discs and inscriptions in white, red, and blue. Attached are three suspending chains of silver. *Arabian.* 13th or 14th centy. H. 13 in., diam. $8\frac{1}{2}$ in. (Paris Exhⁿ, 1867.) Bought, 1057.-'69.

SCENT BOTTLE. Semi-opaque pale blue glass, mounted in silver gilt filigree work, bulb-shaped. *Turkish* or *Persian.* H. $7\frac{1}{2}$ in., diam. 3 in. Bought (Bernal Collⁿ), 7*l.* 10*s.* 2108.-'55.

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